

Spring Attractions in The Theatres



Miss HALINA BRUZOVNA
Who Will Play Mme
Gilda Veresi's Role
in Enter "ENTER MADAME"
at The Fulton
Tomorrow Night.



Miss ELSE ALDER,
Prima-Donna
in "JUNE LOVE"
Knickerbocker.



Miss MARTHA
ENDLETON in The
"ZIEGFELD MIDNIGHT
FROLIC" New Amsterdam



Miss VIVIAN
MARTIN
in "JUST MARRIED"
Comedy Theatre



Miss EDNA HIBBARD
in "THE BAD MAN"
Moving to The Ritz
Theatre



Miss GRACE LA RUE
in "DEAR ME"
Republic.



Miss MAXINE BROWN
Prima Donna in "The
RIGHT GIRL"
Times Square Theatre.

"CLAIR DE LUNE" DRAMATIC SENSATION OF THE SPRINGTIME

Theatregoers Who Flock to See Two Most Popular
Players of the Day Are Proof Against
Play's Deficiencies.

By LAWRENCE REAMER.

IT is certain that "Clair de Lune" will be the springtime sensation in the theatre; nor is that an indirect manner of describing spring fever. There will be no lassitude in the emotions of theatregoers who flock to see the two most popular players of their day. They are quite proof against the deficiencies of the play. They are, moreover, adapted to add strength to its most popular element. "Clair de Lune" is beautifully furnished. Its frocks and frills are quite unsurpassed in current theatricals. There are no two human beings on show to-day who better ornament beautiful clothes than the two Barrymores engaged in the performance at the Empire Theatre.

There is in Miss Barrymore's beauty a classic loveliness that was never there before. Whether she ever before wore a white wig escapes the memory of the writer, but she was never lovelier than her baroque modes make her as the queen of a fantastic land devised by Michael Strange and so painstakingly realized by the actors. Then John Barrymore is of a physique incomparably adapted to display any kind of picturesque attire. Miss Kemble-Cooper is a striking figure in the black velvet ermine and the blue black wings in her yellow hair. She is indeed less alluring in the disrobing scene than in any other in spite of the unusual adornment of ostrich plumes on each knee.

Such expensive details of dress would not be so completely sacrificed in the present style of skirts prevailed in the Michael Strange land of the play. The dwarfs with their towering white wigs, the silk stockinged courtiers, the grotesque lanterns, the stuff foxwood forest—all add to the extreme picturesque and real beauty of the representation.

Intended for Miss Barrymore.

It seems impossible to suppress the suspicion that the part of the queen was intended for Miss Barrymore. It is the one part in the play that calls for acting, Miss Kemble-Cooper, therefore, towers above her associates in the opportunities the author has given her. Acting with Mr. Barrymore, he seems no more than her more or less insignificant associate.

All the honors of the long scene of frank solicitation in the second act go to Miss Kemble-Cooper. There is, of course, eloquent cooperation from Mr. Barrymore in his dramatic response to her appeals. If he sat like a wooden figure the actress would have success in the scene because it is altogether hers. But she has more when her own emotions are answered, and thus emphasized by so skillful an actor as Mr. Barrymore.

In these scenes of solicitation it always is the woman who holds the interest of the public. One need only remember Philip Moeller's "Mollere" to know that Mme. de Montesson when she made her attack on the force of Mollere's character in the second act took the stage completely. Mr. Miller did all that an experienced actor can, but it was the temptress who held the eye of the public. She is the active figure. The man is merely passive. In any representation of Samson and Delilah's story, the giant may pull down all the columns in sight, but it is the woman who is the dramatic figure because she is creating just the situation on which the play depends.

The vampires that swept over the screen, and added much less than one hears to its general ineptness, became as notorious as the cinema itself for a while. But nobody remembers their victims, actual or possible. It was the lady herself who did something that moved the story on. It is Miss Kemble-Cooper who helps to stimulate the story of "Clair de Lune" as it scrambles along on its hands and knees through its three highly decorative acts.

Shylock an Old Jew.

Ernest von Possart, who died in Berlin, was the greatest Shylock of his time. He played a long list of roles in the tragic and romantic drama, but he was greatest in this part, just as Henry Irving was at his best as *Macbeth* in "The Belle." Edwin Booth greatest as *Hamlet* and Lawrence Barrett incomparably superior as *Cassius* to any other role in his repertoire.

Possart was essentially a classic actor. He had a finely resonant voice and declaimed with moving eloquence the speeches of "The Merchant of Ven-

ice." Then he moved through the play with greater dignity and more unflinching pride than some of his predecessors. But there was no lack of venom and racial hatred in his denunciations. Yet he did not emphasize these characteristics as so overwhelmingly decisive of the usurer's action. He was a highly aristocratic descendant of the house of David.

It happened that he and Joseph Schildkraut both played *Shylock* within a few months at the Irving Place Theatre. A greater contrast in style could not well have been imagined. Schildkraut played the role to this day in Yiddish, although he acted it at the Irving Place Theatre, as he did under Max Reinhardt in Berlin, in German. A greater contrast than the two performances could scarcely have been imagined.

Schildkraut acts the Jew of the Delancey street fish market. He is the vulgar huckster, almost comic in the agony he feels over the loss of his money. He is a grotesque buffoon, without poetry or beauty in any phase of his impersonation, but he is nevertheless strikingly vital and human. Doubtless this conception of the role would be much more in accordance with the standards of the day than the exalted and majestic portrayal of Possart.

At the end of a long engagement at the Irving Place—or was it the old Thalia Theatre?—Possart played a number of characters in the plays that had been most popular during his engagement. In accordance with an occasional German custom, the programme of "The Merchant of Venice" read "Shylock, an old Jew." There were four or five acts on different plays, including "Nathan der Weise," "Die Tochter des Fabrikanten," "L'Ami Fritz" and "The Star-Quis Keith." A witty critic of that day—there are not but have always existed—put after the name of every character the words "an old Jew," to show that Possart was the same in all of them, in other words, always *Shylock*.

The arrangement was humorous, but not just. He was not so similar in all his roles. He could differentiate them all. He had personal mannerisms such as every man, actor or not, possesses. He had peculiarities, just as Booth and Irving, and they were inseparably connected with the man. But he was an actor of complete polish with a finished method based on the best theories of the classic school. So much is written about this school of late by those who know nothing of it that it might be well to remark emphatically that it bears no relation to the ranting, ranting, posing mediocrities that are occasionally resurrected. Ernest von Possart was an actor of the classic school in the best and truest sense of the word.

The English stage has suffered a real loss in the death of C. Haddon Chambers. He was not only the property of the British drama but he belonged as well to the United States, where his work always found high critical and often widespread popular appreciation. He was the most skilful writer of comedy that the English stage produced in years.

He was, of course, more shallow in feeling than J. M. Barrie, and he lacked the biting satirical wit of G. B. Shaw. But his skill as a dramatist was from the technical point of view greater than Shaw's. Perhaps he was most closely allied to the Pinero of "The Gay Lord

Quest" and "The Benefit of the Doubt" than to any of his contemporaries. He was not altogether lacking in the acid, bitter note that always prevented the second play of Pinero from gaining widespread popularity, relentlessly true and searching as it is.

Perhaps the finest specimen of his skill remains "The Tyranny of Tears." It is a faithful study of the truly womanly woman who carries her point always by her most intensely feminine weapon. The play is as light as gossamer but as solidly built as a cathedral. The breakfast scene between the two men friends in the play is as fine as any passage of contemporary drama. In any country that treated its drama as an art and maintained a shrine for the preservation of the finest products of the comedy of Chambers would be kept for the entertainment of subsequent generations, just as the Comedie Francaise presents the works of Augier and Pailleur to every age of playgoers.

But the spirit of English speaking countries seems to be opposed to such playhouses, so there is nothing but the caprice of popular stars to bring these pieces out of their obscurity once their first popularity has passed.

The last of Mr. Chambers's plays to be seen here, "The Saving Grace," was a genuine specimen of English comedy. Something in the character of the more or less unscrupulous hero interfered with the complete popular success of the piece here, but it was nevertheless a delightful specimen of the pure school of comedy. The Chambers plays were not always as well liked in this country as they were abroad, although the melodramas, such as "Captain Swift" and "The Fatal Card," enjoyed their purely theatrical success everywhere. It was when Mr. Chambers approached life that he seemed less appreciable to our public. This difference in taste had its influence even in "Passerby," which knew much greater popularity in London than it ever did at the Criterion Theatre here.

But Mr. Chambers's skill as a writer of comedy was not dependent on the opinion of a public for which he was not, in the first place, writing his views and studies of English life. He was a writer in his field, and his don't remove a writer who had triumphed in a difficult school of drama.

"GOOD TIMES" IN LAST DAYS.
Good-bye, "Good Times"! This comedy, which will witness the last twelve performances of Charles Dillingham's spectacle of fun and splendor at the Hippodrome. All who have not already witnessed this example of wholesome amusement on a wholesome scale are cautioned that the "last week" has been announced. "Good Times" has proved the most popular of all Hippodrome pageants and its run will have been the longest of the series, reaching a record of 455 performances next Saturday evening. As is the Hippodrome custom, R. H. Burnside will give each branch of the institution a separate opportunity to say adieu. On Monday the prima donnas and singers will have their farewell celebration. Tuesday the premieres and dancers. Wednesday, the comedians and clowns. Thursday, the specialty artists, elephants and other animals. Friday, the acrobats, aerialists and pantomimists. And Saturday, the divers and mermaids of the aquatic division.

To-morrow evening Holbrook Blinn will shift the Mexican atmosphere of "The Bad Man" from the Comedy Theatre, where it started its long run, to the Ritz, just leased from the Shuberts by William H. Frie, Jr.

Miss GRACE LA RUE
in "DEAR ME"
Republic.

Miss MAXINE BROWN
Prima Donna in "The
RIGHT GIRL"
Times Square Theatre.

Miss Else Alder in "June Love," Miss Martin Back From Screen

MONDAY.

KICKERBOCKER THEATRE—"June Love," a musical comedy of the intimate type, based on a story of Charlotte Thompson, made into play form by Otto Harbach and W. H. Post and set to music by Rudolf Friml. The lyrics are the work of Brian Hooker. The cast includes Miss Elsie Alder, Johnny Dooley, Miss Lois Josephine, William B. Davidson, Clarence Nordstrom and Bertie Beaumont.

PROVINCETOWN THEATRE—"The Sixth and Last Bill of the Season of the Provincetown Players opens with the following review bill: "The Moon of the Cabbies," by Eugene O'Neill; "Frities," by Susan Glaspell, and "Proteus," by Cloyd Head.

TUESDAY.

COMEDY THEATRE—Jules Hirsch, in conjunction with the Messrs. Shubert, will present a new farce comedy by Miss Adelaide Matthews and Miss Ann Nichols, entitled, "Just Married." The occasion will serve as the return to the speaking stage of Miss Vivian Martin. The company will include the Messrs. Lynne Overman, Dorothy Mortimer and Isabel O'Malligan. John Butler, Miss Elizabeth Gergely and Joel Dandy. The action of the piece covers seven days, the time required for the French liner Lafayette to sail from Bordeaux to New York.

LONGACRE THEATRE (Matinee)—Miss Laura Walker will appear in a series of special matinees, repeated on Thursday and Friday, of "The Merchant of Venice." Edward Waldman will play *Shylock*.

"Wake Up, Jonathan," and Other Plays in Brooklyn

At the Montauk Theatre this week Sam H. Harris will present Mrs. Fluke, fresh from Henry Miller's Theatre, in her latest comedy success, "Wake Up, Jonathan," by Hatcher Hughes and Elmer L. Rice. Mrs. Fluke is surrounded by a company that embraces Charles Dalton, Howard Lang, Miss Helen Holt, Donald Cameron and Fleming Ward.

The event of the week at the Majestic Theatre will be the first production in Brooklyn of John Galsworthy's successful play, "The Skin Game." It ran at the Bijou Theatre from early last October. The play is a story of class conflict. The cast includes Miss Jane Grey, Herbert Lomas, March Allen, Miss Cynthia Brooks, Arthur Bowyer and Miss Gina Grayson.

The Santos and Hays Revue will head the bill at the Orpheum. Others will be Miss Marion Harris will top the vaudeville bill at the Boro Park the first half of the week.

"The Sky Pilot" will be the photoplay feature at the Strand.
The Star Theatre gave its last performance yesterday and closed for the season.

"THE BAD MAN" MOVES.
To-morrow evening Holbrook Blinn will shift the Mexican atmosphere of "The Bad Man" from the Comedy Theatre, where it started its long run, to the Ritz, just leased from the Shuberts by William H. Frie, Jr.

Did You Hear —?

That Theatre Seats May Be \$2 Next Year, That Miss
Rambau Has a New Play and That the Girls
Don't Dare to Sing in Operetta?

ONE of the oldest of New York's ticket speculators took the reporter of THE NEW YORK HERALD into his confidence the other day and whispered what may be good news to theatregoers. He believes that the reduction to a \$2.00 theatre ticket is only temporary. "Believe me," he said with confidence, "next year will see the return of the \$2 ticket. There has been a great deal of raising and reducing and general skyrocketing with the theatre prices, but the \$2 is coming back to stay."

"The late Charles Frohman was astonished when the plan to raise the best seats to \$2.50 was broached. Of course he had to surrender eventually, but he never could be persuaded that it was good business. I have heard him say that it took thirty years more or less to get the price up to \$2, and that there it ought to stop for some time. But it did not. Now the consequences of excessive prices of admission have begun to be felt, and the old figure—\$2—will surely come back next year."

These Are Famous Players.

After A. H. Woods had seen "Woman Against Woman" in Chicago and heard the more or less unkind things that the critics and the public said about Michael Norton's play, he decided to close it up. But that was only temporarily. He knew just what the piece needed. He had just the remedy in his office. In other words the play needed Margie Rambau. She was to act the leading role. He knows that she will make it all right. There were two productions of the play. In the London production, the leading role was acted by Miss Willette Kershaw and Miss Gail Kane, which one will fall to Miss Rambau has not been decided.

A manager recently arrived from Europe reports the more or less inexplicable popularity in Germany of the theatre of Baldrarand, which tried using made little or no headway here. Although these pieces are elaborately produced in Berlin, so far both Sygne and Dunsany continue unknown.

A Fortune That Failed.

Miss Eva Moore has been acting in Canada in "Eliza Comes to Stay," the farce written by her husband, H. V. Esmond, which after a long career in London, was seen for a few unhappy weeks at the Garrick here. Its failure was complete, although Winthrop Ames and other American managers after the long run of the piece in London, tried unsuccessfully to get the rights for this country. So confident was Henry V. Esmond, the author, of its career here that he held on to the piece and when he did come, arranged merely with Mr. Frohman that he was to supply the theatres while he brought the company.

Esmond thought that he had at last found a play which would make him a fortune for him here. For Robertson never had a fortune to speak of until "The Passing of the Third Floor Back" made him independently wealthy. In the same way, Cyril Maude earned more here out of "Grumpy" than he ever did throughout his entire career in England. John Hare thought once he had found the vehicle that was to attain for him the goal of every English actor—an American made fortune. He had the Rendalls before his eye.

When Sydney Grundy adapted "A Pair of Spectacles" for him the actor felt after the first performance that the American theatre would come at last. But when the next day to secure the rights for this country he learned, to his chagrin, that T. Henry French had bought them the night before.

So the dream of an American fortune had failed. But Esmond felt perfectly

AT UPTOWN THEATRES.

Ben-Ami, the young Russian who made his debut on the English speaking stage in "Samson and Delilah" this season, will be seen in the same play at the Shubert Theatre the coming week. He comes here under the direction of Arthur Hopkins. "Samson and Delilah" is the work of Sven Lange, Danish dramatist, and is a modern version of the Biblical story. The supporting company is headed by Pauline Lord.

Jane Cowi returns to the Bronx Opera House in "Smilin' Through," for her annual visit, following her triumphal tour of the far West and the long engagements in Chicago and Philadelphia. This romance of two generations had a successful run at the Broadhurst last season.



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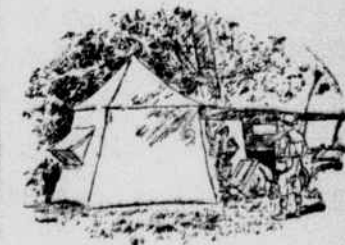


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